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ABSTRACT

Experiences suggested within this visual arts packet provide high school students with awareness of visual expression in graphic design, product design, architecture, and crafts. The unit may be used in whole or in part and includes information about art careers and art-related jobs found in major occupational fields. Specific lesson topics include commercial art, calendar design, poster design, calligraphy, sign design, fashion illustration, architectural design, decorative art, industrial design, package design, cartooning, and book illustration. The unit concludes with a list of art-related vocabulary. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (LH)

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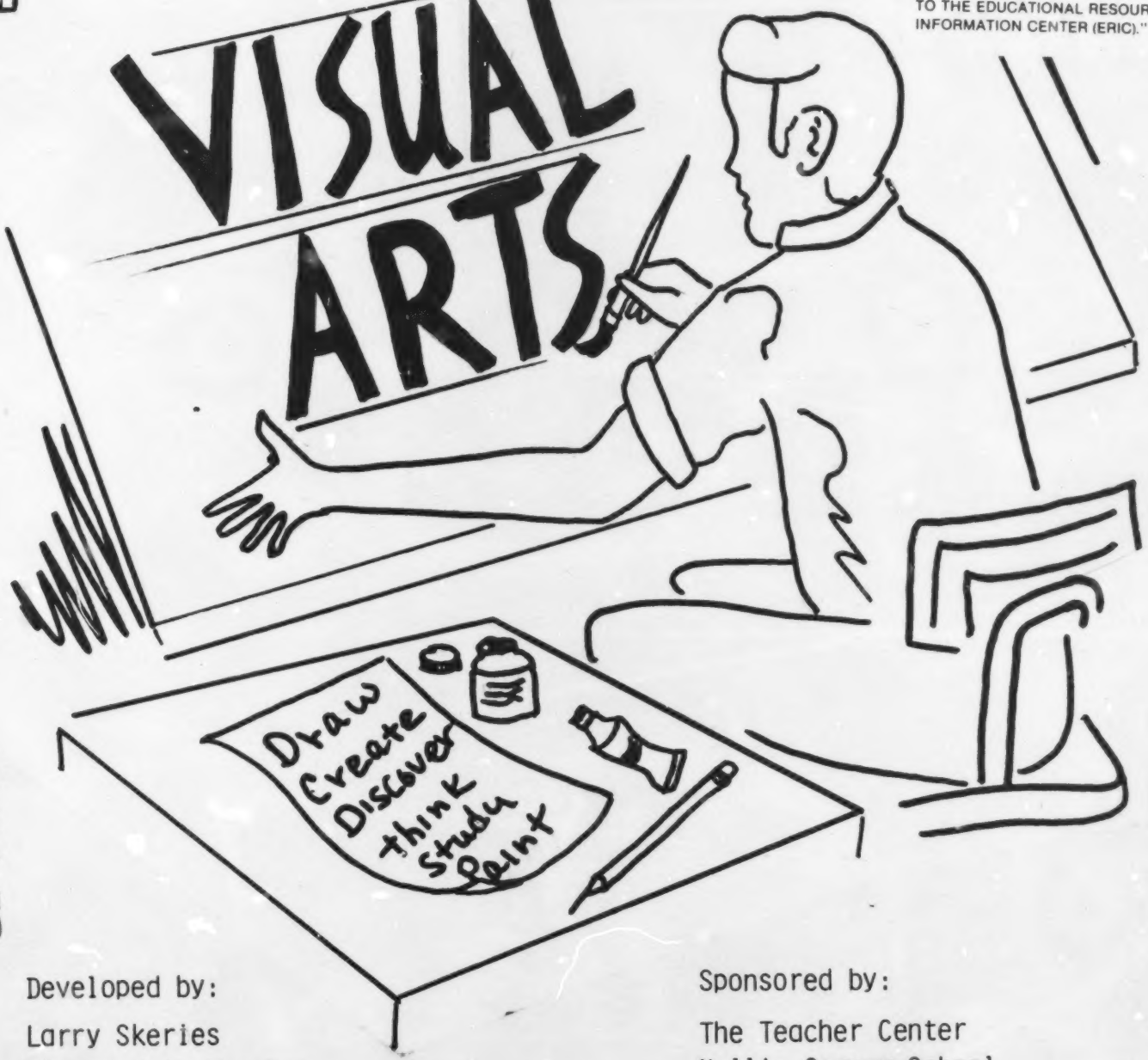
DESIGN FOR VISUAL ARTS



CE 800 101

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VISUAL ARTS PACKET FOR SECONDARY TEACHERS

Introduction

Experiences suggested within the Visual Arts Packet will provide the student with awareness of visual expression in graphic design, product design, architecture, and crafts. The packet stresses that the impact of commercial art is ever-present in the home, the community, the nation, and the world.

The teacher must emphasize that the Visual Arts uses the same principles of good design, color science, and so forth, that are used in fine arts. A teacher may follow the order of units presented in the packet or may select specific sections to meet class needs.

Packet assignments are designed to help teachers and students become aware of the art careers and art-related jobs found in major occupational fields.

General Objectives:

1. To develop an awareness of the application of Art to business and industry.
2. To provide experiences in a variety of different forms of Commerical Art.
3. To help students learn about and practice the use of field techniques.
4. To provide an awareness of career opportunities.
5. To foster the improvement of technical skills, craftsmanship, designing, and drawing.
6. To stimulate and improve self-motivation and self-discipline in students.
7. To develop vocational interests.

DESIGN FOR VISUAL ARTS

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Careers in the Visual Arts

If your purpose in life is to become a well-adjusted, productive human being, then your choice of work will greatly influence, or determine, how well-adjusted you become. A job choice can be constructive or can be a source of constant frustration. Most students, teachers, and parents do not know what jobs are available. The jobs on the following pages are only a few related to interest and ability in art. Only by knowing what the jobs are, and judging your interest and talents, can you make a satisfying choice.

Artists and designers have had something to do with nearly every man-made object you see or touch. The walls around you, the chair you sit in, the magazine you read, the lamp on the table, the clothes you wear - artists and designers have had a share in all of these.

You might say, art is more than a job: it's a way of life that can lead in an astonishing number of directions.

Concerns of the Working Artist

To get the job, you should:

1. Be curious about the world, everything and everybody around you.
2. Create your own ideas.
3. Possess excellent eye-hand coordination.
4. Distinguish colors and be sensitive to them and their effects on people.
5. Display an intuitive sense of space and form.
6. Work alone and maintain a high degree of self-discipline.
7. Have a good self-concept and, above all, believe in your own ideas, as your work may often be criticized.
8. Be highly verbal and, perhaps, witty.
9. Write well.

On the job, you must:

1. Use every experience in your life to contribute to your work; all of your ideas will stem from your experiential background.
2. Express your ideas through any media (drawing, ink, pastels, watercolor, paint) combining the technique and the perception you have of the idea.
3. Constantly experiment with your execution of these techniques to improve your own ability and to create different perspectives of the same idea.
4. Recognize that you may be affected by your moods, and since these are part of your experiences, your work may change in these periods.
5. Work many ideas in rough layout which may determine what the finished art work will be.
6. Decide on types and placement of drawings, photographs, copy, and select type styles, color, and paper stock to be used.

Things to think about:

1. Artists work long hours and under constant stress to produce and to meet work deadlines.
2. Artists help others express their ideas in color or design - not your own.
3. There are many applicants for the high paying jobs; competition is high.
4. Salary varies: $15,000 to start and up, (the sky is the limit)

Preparation and training required:

1. Art schools or institutions offer programs for persons interested in art.
2. Most high schools, colleges and universities offer courses in art which are helpful.
3. College is useful, but not always necessary.
4. Some vocational schools offer training in this field.

OCCUPATIONAL PROFILES

ADVERTISING

Air Brush Artist
Art Director
Book Illustrator
Calligrapher
Color Consultant
Display Artist
Graphic Designer
Illustrator
Layout Artist
Package Designer
Paste-up Artist
Photographer
Photo Retoucher
Publicity Director
Researcher
Sign Painter
Type Designer
Window Decorator

ARCHITECTURE

Architect
Architectural Illustrator
City Planner
Draftsman
Landscape Architect
Letterer
Lighting Consultant
Model Maker
Sand Blaster
Urban Designer

CINEMATOGRAPHY

Animator
Art Director
Background Artist
Cameraman
Cinematographer
Choreographer
Cutter & Editor
Director
Make-up Artist
Newsreel Photographer
Photographer
Properties Artist
Set Designer
Special Effects Person
Wardrobe Designer

CRAFTS

Cabinet Maker
Ceramicist
Engraver
Floral Designer
Jeweler
Leather Craftsman
Metalworker
Serigrapher
Silversmith
Stained-Glass Designer
Weaver
Woodcarver

CRIMINOLOGY

Police Artist
Police and Legal
Photographer

EDUCATION

Art Consultant
Art Publisher
Art Teacher
Calligrapher
Caricaturist
Cartoonist
Graphic Desginer
Greeting Card Designer
Illustrator
Layout Artist
Lithographer
Political Cartoonist
Photography Editor
Photographer
Photo Retoucher
Type Designer

FASHION & COSTUME

Buyer
Color Consultant
Dressmaker
Fashion Commentator
Fashion Editor
Fashion Illustrator
Fashion Photographer
Hair Stylist
Hat Couturier
Jewelty Designer
Make-up Consultant
Pattern Maker
Window Decorator

FINE ARTS

Art Film Maker
Muralist
Painter
Photographer
Portraitist
Printmaker
Sculptor

GALLERIES

Art Librarian
Art Dealer
Artists' Agent
Display Artist
Gallery Director
Curator
Gallery Owner
Gallery School
Instructor
Guide
Lecturer
Researcher
Restorer
Slaesman

INDUSTRY & BUSINESS

Air Brush Artist
Art Director
Buyer
Color Consultant
Design Consultant
Design Engineer
Designer in Glass
Detailers
Diamond Cutter
Draftsman
Exhibition & Display
Design
Foundry Artist
Industrial Designer
Industrial Photographer
Lighting Consultant
Lithographer
Market Researcher
Mock-up Artist
Model Maker
Pattern Maker
Package Designer
Renderer
Sign Painter
Stylist
Technical Illuatrator

Industry (cont'd)

Textile Designer
Tool Designer
Typogrpahy Designer
Window Trimmer

INTERIOR DESIGN

Antique Restorer
Color Consultant
Decorating Studio Assistant
Draftsman
Fabric Consultant
Furniture Designer
Illustrator
Interior Designer
Lighting Consultant
Model Maker
Upholsterer

JOURNALISM & PUBLISHING

Art Editor
Art Publisher
Calligrapher
Caricaturist
Cartoonist
Graphic Designer
Greeting Card Designer
Illustrator
Inker
Lithographer
Layout Artist
Photographer
Photography Editor
Photo Retoucher
Political Cartoonist
Silk Screen Printer
Type Designer

MILITARY

Aerial Photographer
Cartographer
Cartoonist
Combat Artist
Combat Photographer
Draftsman
Functional Designer
Illustrator
Sign Painter
Training Aids Artist

PHOTOGRAPHY

Commercial Photographer
Dark Room Technician
Fashion Photographer
Illustrator
Industrial Photographer
News Photographer
Photo Journalist
Portrait Photographer

SCIENCE & MUSEUM WORK

Cartographer
Curator
Diorama Artist
Display Artist
Field Expedition Artist
Funeral Director
Marine Illustrator
Medical Illustrator
Museum School Instructor
Researcher
Scientific Photographer
Technical Illustrator

THEATER, T.V. AND DANCE

Choreographer
Costume Designer
Graphic Artist
Lighting Consultant
Make-up Artist
Puppetmaker
Scenic Designer
T.V. Animator
T.V. Background Artist
T.V. Director

ARTISTS AND DESIGNERS USE THEIR SENSES:

Sight - Sound - Smell - Touch

SIGHT

Purpose: Seeing involves the use of eyes. All artists have to strengthen their senses in order to become more aware of the subjects they will be drawing.

Materials: Drawing paper, pencils.

Time Allotment: One class period.

Process: Students will go outside and look around at a number of objects. Let your eyes settle on one particular setting or thing. Study this carefully; record it in your memory. Go inside and describe in a drawing what you saw. Keep it simple. (Remember: A good visual artist needs the skills of drawing to be good at his/her profession.)

SOUND

Purpose: Hearing involves finding out how you interpret sound. To do this you must create a mental picture from what you hear.

Materials: Drawing paper, pencils, pens and ink, brushes and paints.

Time Allotment: One class period.

Process: Students will close their eyes and listen to a cassette tape of 5 or 6 noises which you picture in your mind. listen carefully and remember one sound. Select a drawing tool and draw the picture which the sound brought to your mind.

SMELL

Purpose: To help you discover your sense of smell and how you can use it artistically.

Materials: Drawing paper, pencils.

Time Allotment: One class period.

Process: The teacher fills 4-5 paper bags with some items which have strong, distinctive odors. For example, diced peppers, onions, etc. Students smell each paper bag without looking inside. Choose one and write a description of the object as you imagine it from the odor you smelled. Then draw a picture that this odor conjured up in your mind.

TOUCH

Purpose: An artist must be sensitive to textures. Artists say they have to get the feel of an item - to touch, feel, find the texture of wood, food minerals, and so forth.

Materials: Drawing paper, pencils or pens.

Time Allotment: One class period.

Process: Teacher fills paper bags iwth different objects. Have students feel and touch without looking inside; touch what's inside the bag - choose one item that has conjured up a mental picture. The students will illustrate by drawing the object(s) on paper from memory.

REMEMBER: Practice comes first in any skill. Confidence gives freedom in your work. Start practicing drawing because skill is the basis of all Art!

COMMERCIAL ART: Practice Diary

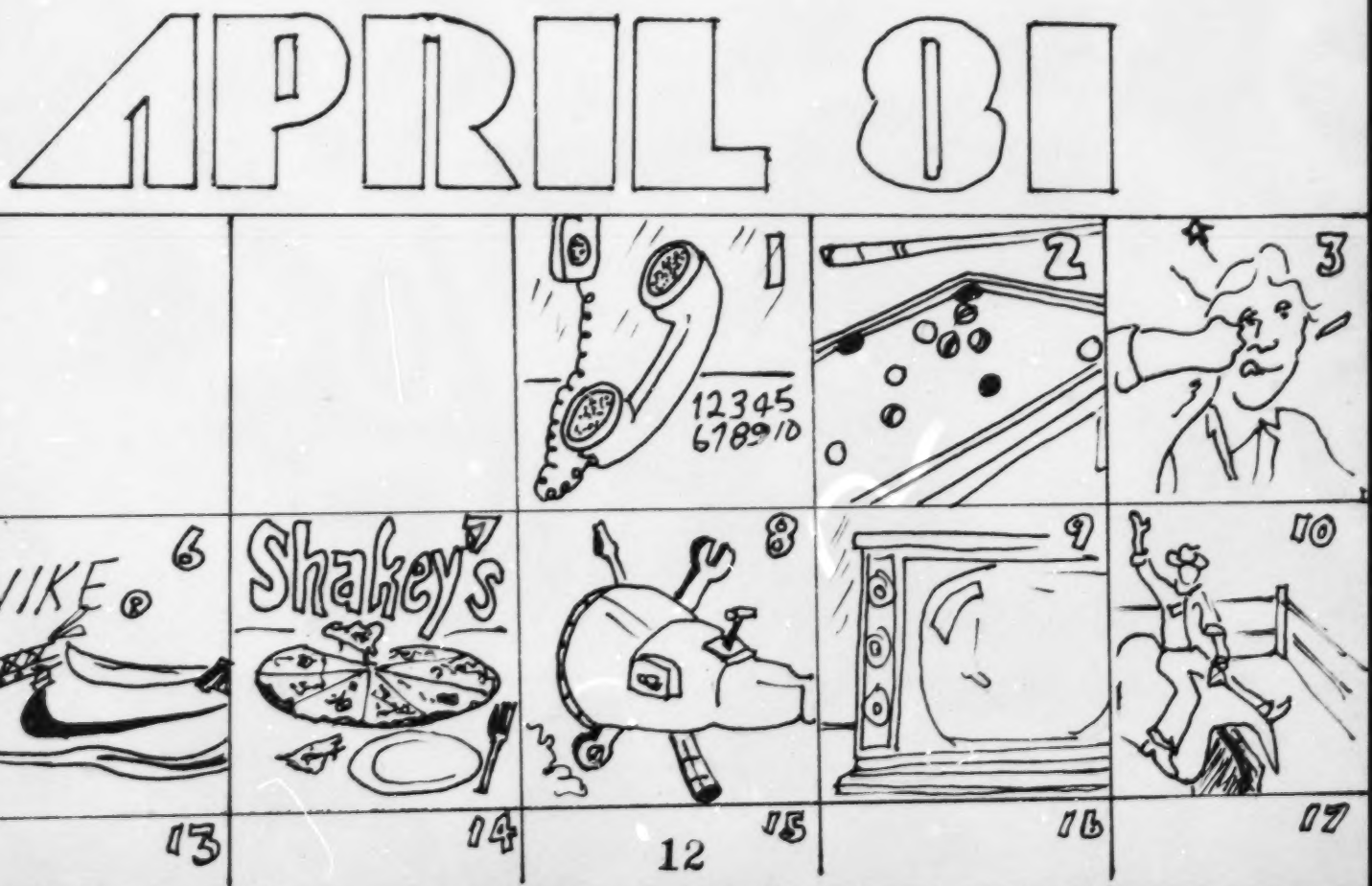
PURPOSE: Keeping a drawn record of something that happens daily. The artist needs to exercise this or her mind, skill, and technique because the artist-designer is like an athlete: he has to stay in training.

MATERIALS: 8½" X 11" white typing paper, colored pencils, pen and ink, magic markers.

TIME ALLOTMENT: Continuous. Daily outside assignments (Monday through Friday) throughout the course.

PROCESS: Have students observe and discuss what they have seen or done during a daily routine. Choose an appropriate idea for that day's diary entry. Create a simple sketch in the square; outline in ink and color for accent.

Important: There are no correct steps in developing your ideas. Something to be aware of is the cluttered look, color use which "mushes" everything together; also, careless drawings. Critique the finished work. Were the ideas clear? Was craftsmanship evident?



GRAPHIC ART: Calendar Design

PURPOSE: To make a unified composition of the 12 months, identifying something important for each month. Emphasize such compositional elements as good design, proportion, color interaction, and relationships of parts. Create a layout for the possibility of printing and marketing.

MATERIALS: 12" X 18" newsprint, 12" X 18" white drawing paper, pencils, felt-tip markers, colored pencils, charcoal, pastels, ink pens and ink.

TIME ALLOTMENT: Allow two weeks for completion.

PROCESS: Discuss the different kinds and types of calendar designs used in the past and present. Students could choose any genre of expression from abstract to cartooning. After sketching, transfer to good white paper. Color in detail; accuracy is important.

Remember: There are no correct steps in developing the 12 compositions. Some things to be aware of: the cluttered look; color use; a sameness of the size of all designs; careless drawings; careful arrangement and balance. Critique the finished works. Ask yourself: Are your ideas or themes effective for each month? Was Craftsmanship evident in final works?

Example:

ADVERTISING ARTIST: Poster Design

PURPOSE: To assist students in advertising art. The purpose of poster design is to gain attention and create the interest necessary to guarantee that the printed material will be read. Planning and making a poster is of value because it demonstrates how effective art can be in selling ideas, arousing interest, and motivating action.

MATERIALS: Newsprint, poster board, pencils, tempera paints, brushes.

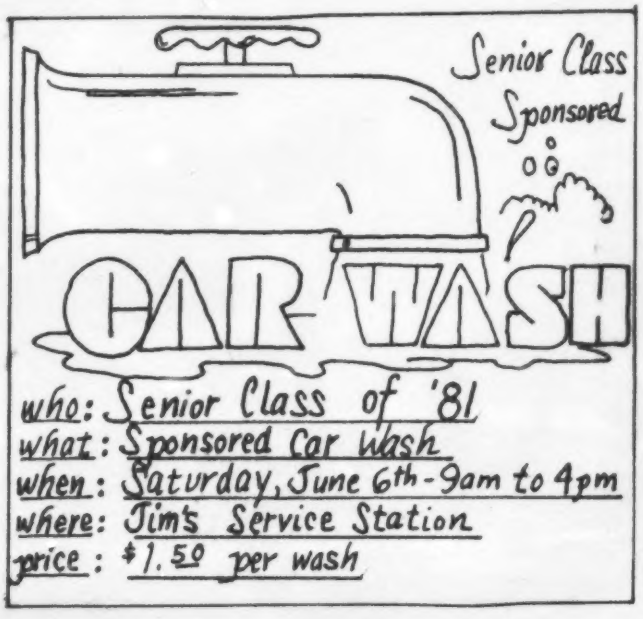
TIME ALLOTMENT: Three or four class periods.

PROCESS: Explain that making posters is full of possibilities from many angles. It covers drawing, designing, lettering, and color - in addition to developing knowledge of psychology. The idea of a poster is to attract attention and get the idea across in the quickest, strongest, and most impressive way. It must dramatize the idea to create a favorable reaction so that the reader will do something about the idea.

The message will be a car wash sponsored by the senior class on Saturday, June 1st from 9:00 a.m. to 4:00 p.m. This event will be held at Jim's Service Station at 924 S.E. 3rd Street. The price is only $1.50.

Example:

A. Dull and static



B. Alive and interesting

CALLIGRAPHY: Lettering

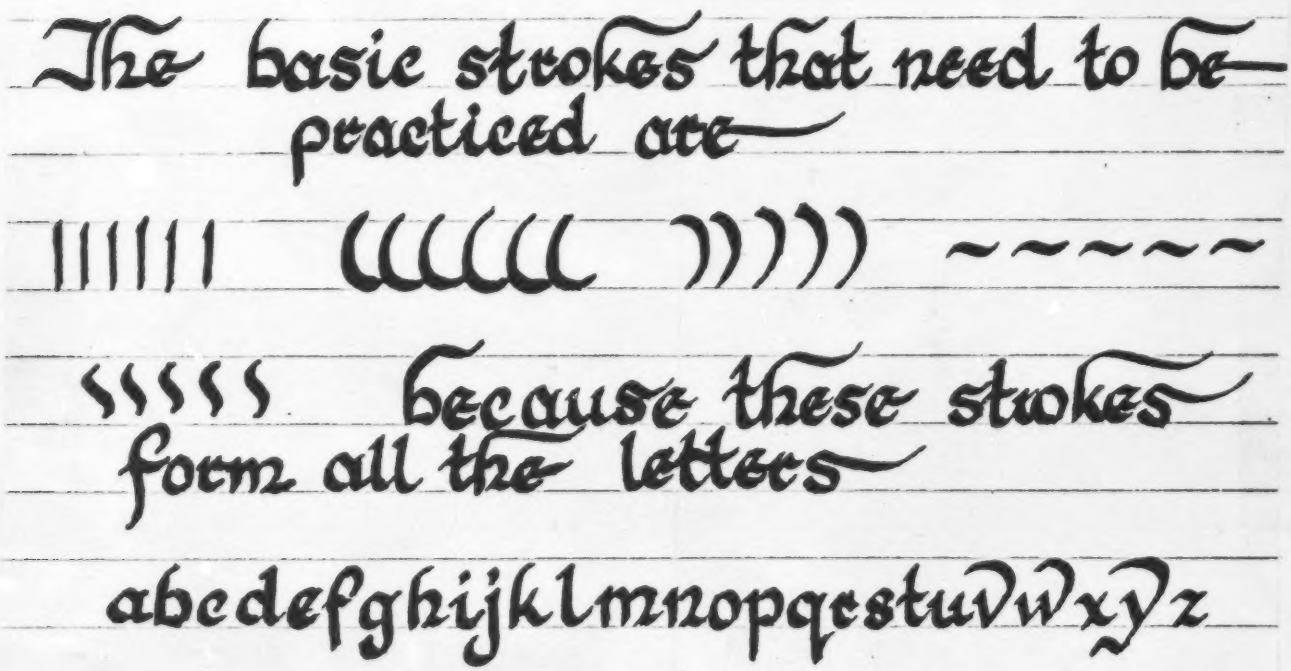
PURPOSE: Students need discipline, skill, and control to interpret and translate letters from a traditional style to an inventive modern style. Emphasis is on the process.

MATERIALS: White lined paper, dowell rods sharpened to chisel point or c-1 pen points, ink.

TIME ALLOTMENT: One week.

PROCESS: Like any other craft, lettering requires a considerable amount of practice to develop skill. Good lettering as found in lettering texts and in modern advertising art is the result of countless hours of self-directed practice. In lettering, the chisel edge of the stick or C-1 pen should contact the paper at an angle of 45 degrees with the guide line on which the stick is moved. Rocking or tipping the pen or stick will result in an irregular stroke and in a variation in the width of the line. Even pressure must be applied to the edge. Spacing shape, and consistency are important in your stroke.

Do your name and address for final assignment. Evaluate results: Good, clean, sharp strokes are possible only if the proper habits are formed during practice.


The basic strokes that need to be practiced are
because these strokes form all the letters
abcdefghijklmnopqrstuvwxyz

COMMERCIAL ART: Ink Copy Art

PURPOSE: Students often are discouraged from copying art work, but sometimes commercial artists are required to trace from photographs of a subject to meet a deadline for print. This approach will help beginning art students with line drawing techniques and different line strokes, using the pen in driect drawing.

MATERIALS: Tracing vellum, pencils, ink pens and ink.

TIME ALLOTMENT: One to two class periods.

PROCESS: Tracing or copying on vellum over a photograph is not an exercise in creativity, but an attempt to discover how well you "disciplined" yourself in coping. Copy a drawing of your choice out of any magazine. Do one in pencil and one in pen and ink. Ask yourself: Does your eye see the shape accurately? Can you make the pencil or pen go where you want? Does your shading have the same value and texture as that of the picture?

Values

Thin, even, parallel lines give sky tone.

Blacks create deep shadows

Short, curving strokes suggest texture of grass or sagebrush

Pen lines indicate both surface direction and textures

Crosskotch indicates tone values.

DESIGNER: Non-Verbal Sign Systems

PURPOSE: To create pictorial signs for tourists of different nationalities, different cultural backgrounds, different languages and writing systems: exercise creative thinking on the part of students.

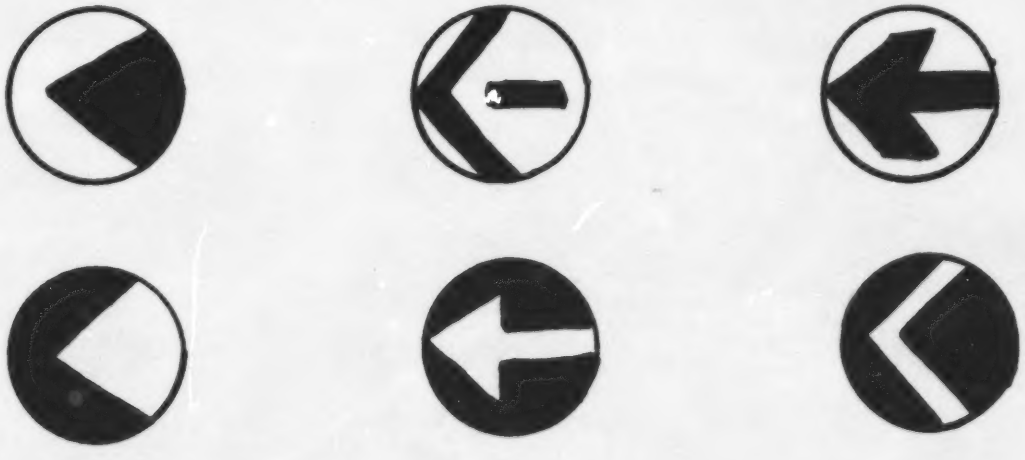
MATERIALS: drawing paper, pencils, pen and ink.

TIME ALLOTMENT: Allow one week for completion.

PROCESS: Discuss the possibility that one picture is worth a thousand words. Make a list of words which need to be transferred into a symbol. Examples: men's room, women's room, telephone, first aid, clinic, information, restaurant, laundry, exit, dressing room, shower, smoking, no smoking, no entry, handicapped, bus, taxi, guard, stairway, escalator, railway, locker, mail, telephone, lost & found, exchange. Integrate simple visual identity, systematic order, negative and positive space.

Remember: Keep the system logical, since precedents for these signs are already established and known in some parts of the world. There may seem to be little sense in introducing yet another system; nevertheless, the development of a new sign system structure seems to be essential. Evaluate results.

Examples: Directions



FASHION ILLUSTRATION: Design a Dress or Suit

PURPOSE: To increase students' understanding of fashions and ever-changing styles. Study examples found throughout history for ideas on how fashion illustrations are designed, constructed and presented to the public. The main emphasis is on learning to draw the human figure and the wide range of fashion items that people buy.

MATERIALS: 12" X 18" newsprint, 12" X 18" watercolor paper, pencils, pen and ink, charcoal, watercolors.

TIME ALLOTMENT: Allow two weeks for completion.

PROCESS: Examine fashions in catalogs, magazines, newspapers for style and their textural pattern qualities - emphasize principles of good design. Do some sketches from models found in the advertising of fashions.

Remember: The models in designer illustrations are slender and elongated in the styling of the figure. Keep the drawings uncomplicated - consider fabric design patterns which would be appropriate for the style of dress you have created. Experiment with various texture patterns and consider appropriate color schemes for your finished design.

Critique finished design. Do they exhibit strong, elegant appeal? Do patterns relate to design? Does the color scheme compliment your design?

ARCHITECTURAL DESIGN: Building Design

PURPOSE: To create architectual structures out of materials (cardboard and paper). Emphasize structural design spaces, shapes, and forms in buildings.

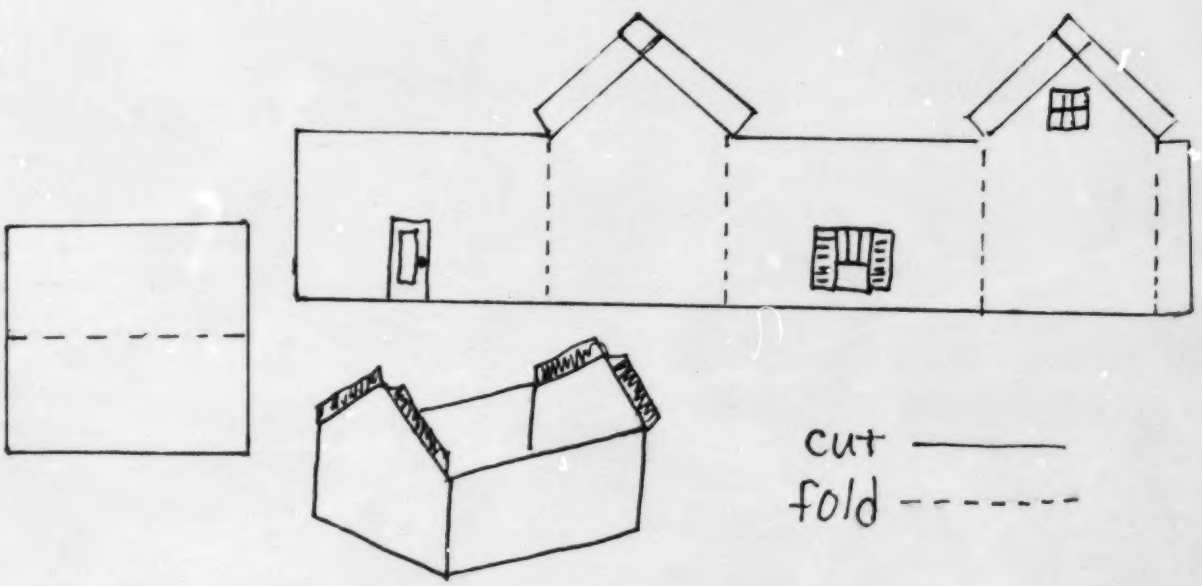
MATERIALS: Newsprint, 12" X 18" construction paper, tag board or cardboard, scissors, glue, pen and ink, rulers, paint, or any other material found.

TIME ALLOTMENT: Allow one week or more for completion.

PROCESS: Discuss famous architecture of history, from pyramids of Egypt to the skyscrapers of any city. Every successful building is a successful solution to a design problem. Look at the front of any house. It's a simple design. The front facade is simply an arrangement of shapes on a flat surface. Another facet one must consider is the problems of texture and color in any structure. An architect's choice of materials can give his structure the warm feeling of dark wood or the cold feeling of aluminum. See diagram for layout. Now create designs of building materials, wood siding, brick, stucco, rough logs, metal panels, cement block, shingles, and stone. To be pasted or created on final architectual design, After many sketches start final layout.

When students are finished ask the following questions: How do the shapes, the windows and doors, relate to one another? How do the materials, texture, and color relate to the overall design?

Create your own dimensions:



DECORATIVE ART: Lamp Base & Shade

PURPOSE: To create a decorative and functional design on paper, emphasizing structural design, tensions, spaces and forms.

MATERIALS: drawing pencils, watercolors, ink, newsprint. Final assignment done on 9" X 12" watercolor paper.

TIME ALLOTMENT: Allow two or three class periods.

PROCESS: Discuss kinds of materials and styles for models - for floor standing - table - desk and so forth. When designing our lamp base, we are working in the decorative arts. Those are the arts which have both a practical function and a decorative purpose. Silverware, disware, furniture, fine fabrics and crafted metal ware are all examples of the decorative arts. They differ from painting and sculpture in their practical component: they're created with a specific use in mind. Throughout the history of the decorative arts, certain styles have developed which identify the time and spirit of an object's design. When we suggest that our lamp base design was modern, we mean that it has the clean simple lines of modern styles. Critique final forms. Are they representative of forms, spaces, designs?

Examples:

INDUSTRIAL DESIGN: Radio Design
(Portable or Stationary)

PURPOSE: To lead students to focus on the detail and function of a given object. Emphasis should be given to line, perspective, plane, volume, and design. Also discuss the kinds of materials that might be used for construction.

MATERIALS: Newsprint, drawing pencils, pen and ink, rulers, 9" X 12" drawing paper for final design.

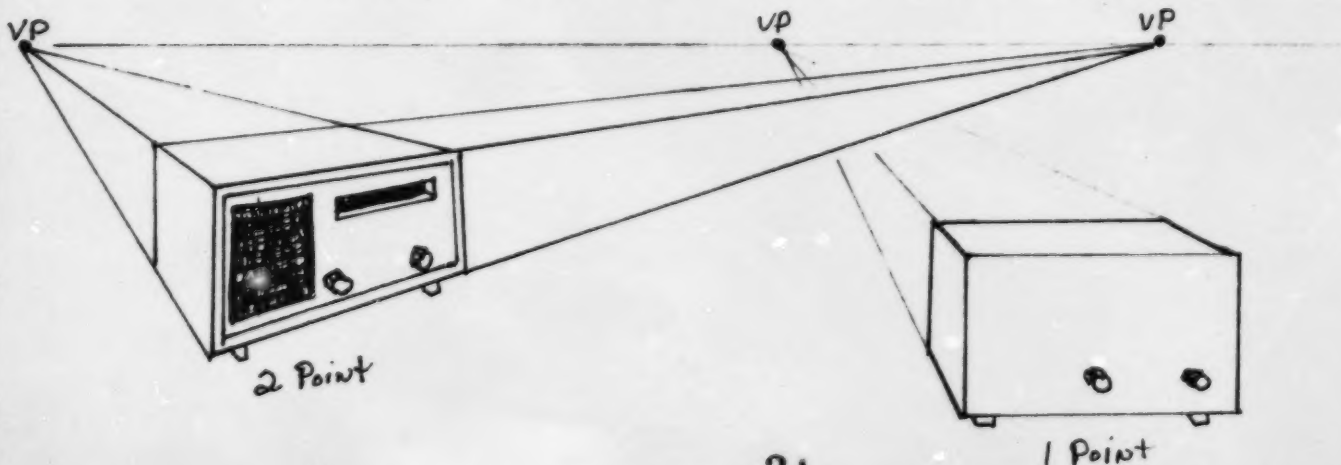
TIME ALLOTMENT: Allow one week for completion.

PROCESS: Industrial design means the application of design principles to appliances and other kinds of machines. Industrial design is a profession in itself. Studying carefully the designs of radios is good practice. Describe the various shapes within the design... vertical, horizontal, round, rectangular. How do these shapes relate to one another in shape and position?

First of all, you'll have to design a case to go around the inner works. On the outside, you'll need two knobs or buttons, a dial, an area for a speaker, etc. The arrangements are endless. With color, texture, asymmetrical and symmetrical designs, combining the lines, dots and shapes of the radio parts, you create a design which is visually pleasing or suggestive of function. You play the tug of war between order and variety. Make 10 sketches before making a final design.

Critique: You might ask these questions. What kind of design have you created on the top and the front? How do the shapes of those designs relate to one another? How have you given your design variety? By adding textures, color or additional shapes?

Remember: Efficiency, ease of operation and reserved taste are the requirements we make of modern appliances. The products of industrial design are everywhere. Collect examples of such designs from magazine advertisements. Study them and try to determine which are better designs. Again, asking questions of each design will improve your understanding of its arrangement.



INTERIOR DESIGN: Design a Kitchen

PURPOSE: To create an arrangement of objects in a good working pattern. Remember, the kitchen is a workroom.

MATERIALS: 12" X 18" white drawing paper, newsprint, pencils, pen and ink.

TIME ALLOTMENT: One week or more.

PROCESS: Discuss what the main objects for work are: stove, sink, counter, table, refrigerator. Your kitchen reflects the taste and style of the person who works there. You might like traditional, early American, or modern. What you decide often depends on your background, or is influenced by the part of the country in which you live.

Remember: Since your kitchen is a work room, its main objects must be arranged for working convenience: the sink, stove, and refrigerator should be close to one another. Have students draw quick sketches. Remember, you don't want the refrigerator door to open into the stove. Keep such practical considerations in mind as you sketch or shift the objects about your kitchen plan. Don't forget design principles. Now get to work!

Extra Credit: Design the wallpaper, the design found in the counter surface, the floor pattern, the curtain design. Remember that all these designs should compliment one another, and that color schemes play an important role in your designs.

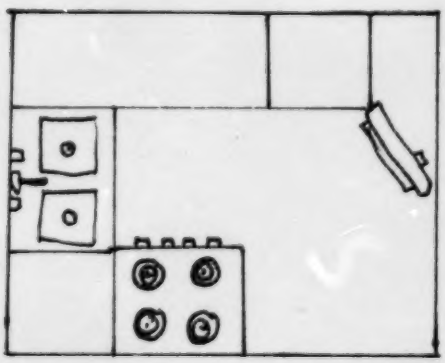
Create your own dimensions.

Example:

Windows

Doors

Closets



Dishwasher

Microwave

Cabinets

Floor Plan

Design plans for the walls.

PACKAGE DESIGN: Design a Box

PURPOSE: To create a unified composition using images, good lettering, and color. Emphasize such compositional elements as good design principles, proportions, color interaction and unity of all parts of the box into a final layout.

MATERIALS: Newsprint, tag board, pencils, pen and ink, poster paints, colored inks, watercolors, colored pencils.

TIME ALLOTMENT: Allow one week for completion.

PROCESS: Create five rough design sketches of different approaches using the material called "copy" for your ideas. See diagram - enlarge to scale on tag board. Finalize lay-out in color.

Copy: Client - "Majestic Cosmetics"

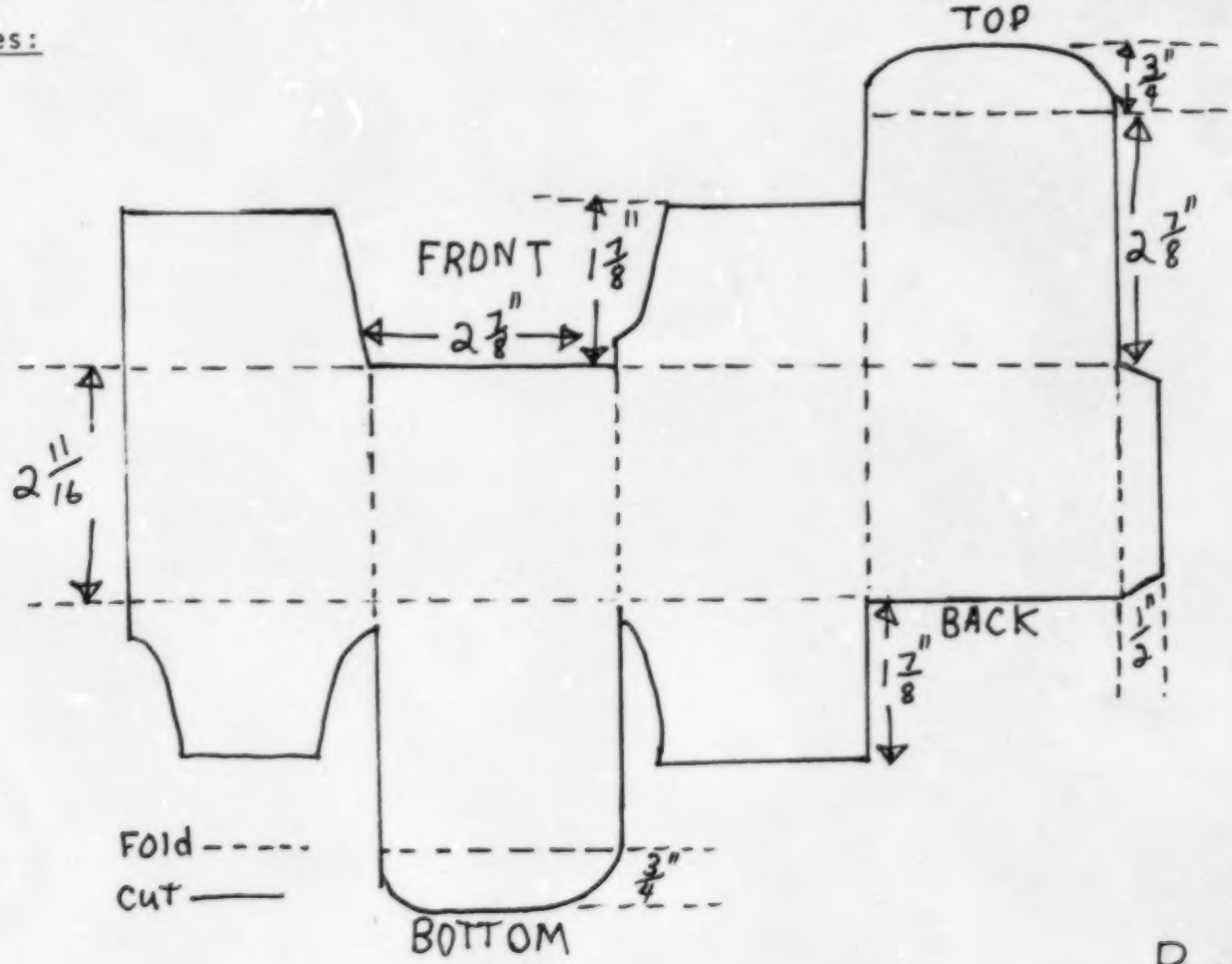
Product: "Soft Touch" - The skin cream is a smooth pale yellow medicated cream. The client wants an elegant box which will be placed in department and drug stores for an early Fall sales promotion. The name "Soft Touch" Skin Cream must appear on the top and front . "Greaseless" and "Odorless" must be on the front. Net wt. 16 fl. oz. (1 pint)

Contains: Dimethicone, Magnesium, Aluminum Silicate, water Glycerin, Mineral oil, Stearic acid, Lanolin, Methylporaben, Disodium edta, DGC Yellow No. 10.

Description: Cooking relief from chapping, diaper rash and minor burns. Apply Soft Touch frequently and liberally to affected area. Helps promote healing. For persistent skin affections or serious burns, consult physician. Keep out of reach of children.

See diagram on following page.

Examples:



Package Design

GRAPHIC ART: Medical Illustration

PURPOSE: To cause students to focus on detail and function in terms of conveying information accurately. Medical science relies on illustration for preserving the vast amount of new knowledge and to convey this visually in order to teach, clarify, and record information pertaining to the field of medicine. A medical illustrator is particularly concerned with internal structures of the human body.

MATERIALS: Paper, pen and ink, watercolors, apples, tomatoes, oranges.

TIME ALLOTMENT: Allow four or five class periods for completion.

PROCESS: There are those things that cannot be seen from an external viewing position: the hidden, internal aspects of the object. We must disect the object in order to see these hidden aspects. A tomato or apple on the outside is red and round, but if you sliced enough of them, you would soon become familiar with the inside appearance. The object is to draw and do in paint, in detailed accuracy, the internal aspects of the object.

Remember: Your "art" lies in creating a visual image that makes complex matters pertaining to the internal anatomy intelligible to the human mind and memory. Faulty research or faulty execution misleads or confuses the viewer's understanding of the subject. Critique the finished work. Were the efforts of the student accurate? Was craftsmanship evident? Did the work show technical skill in drawing?

Examples:

VISUAL ART: Cartooning
(famous persons)

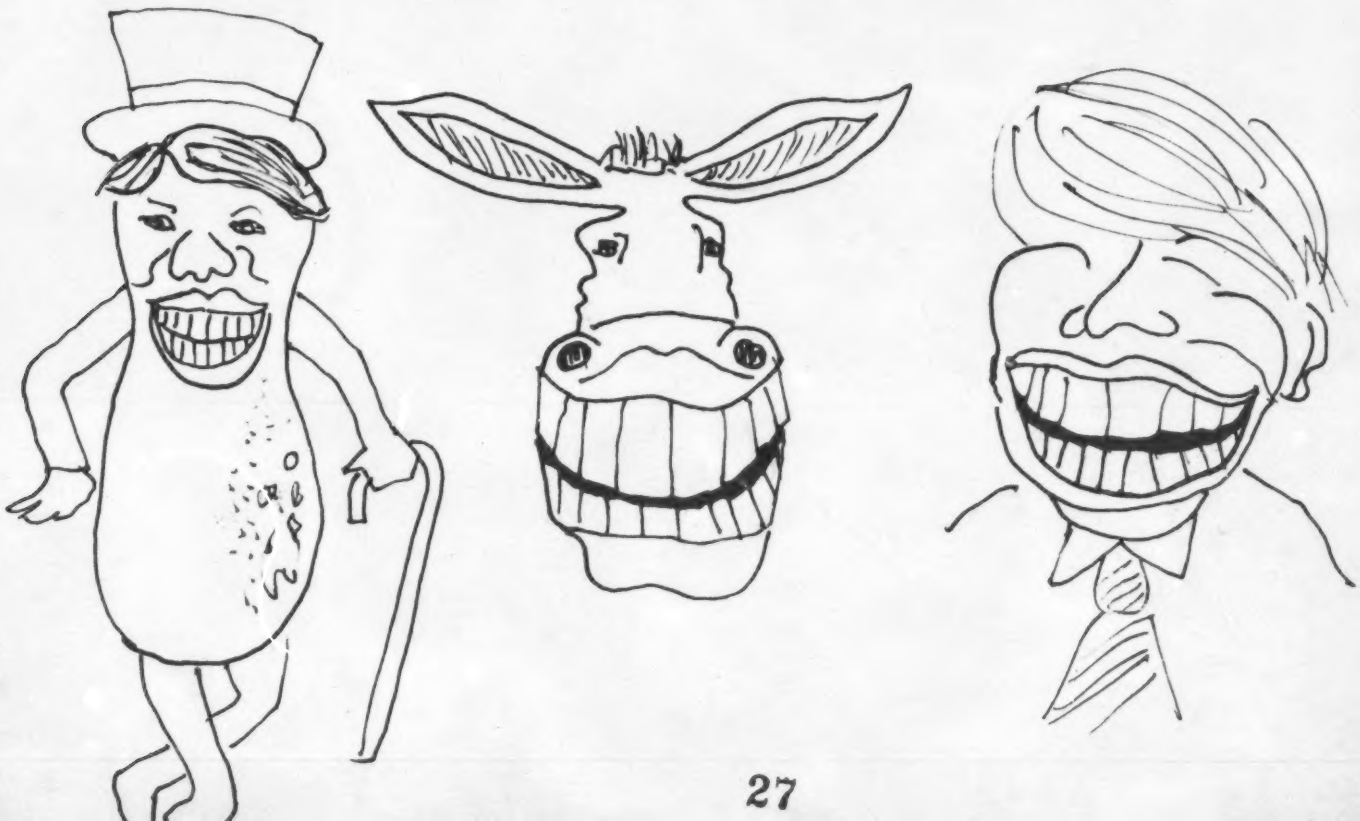
PURPOSE: To show students by experience that a cartoonist has to be a good draftsman and comic art, or cartoon making, is a profession that a person can prepare himself for by hard work. Some of the skills needed are figure-drawing, using pen rendering, understanding of drapery, and so forth.

MATERIALS: Drawing paper, pencils, pen and ink, watercolor brushes.

TIME ALLOTMENT: Two to three class periods.

PROCESS: Provide students with examples of famous cartoons. Study how th cartoonists change and emphasize certain features to create a humorous look. Students find and cut out several photos of a famous person (living or dead). While doing your sketches, decide what you's like to say about him or her. Is he fat, thin, sad, happy? What do you think he's really like? What kind of personality does he have? It is important that we see this reference picture for comparison. Making your finished ink drawing a humorous cartoon showing fantasy.

Remember: Anyone ought to recognize the person in caricature. Are your ink lines clear and free?



GRAPHIC DESIGN: Book Illustration

PURPOSE: To provide students with an experience of creating pictures to go with the printed word and to demonstrate the need for good drawing and pointing skills. The illustrator needs a strong dramatic sense, which will help sell the story in the book.

MATERIALS: Newsprint, 12" X 18" drawing paper, 12" x 14" poster board, paints or any particular medium.

TIME ALLOTMENT: Allow one week for completion.

PROCESS: Study examples -- covers of books, magazines, paper backs, and so forth. See the different types and styles used for cover illustrations. Carry your design through from rough sketch to finished art work. Your design must express strong feelings about the story.

Remember: Put emphasis on good drawing and composition. You may choose one of the job descriptions below or find one of your own. Finished work should be hand painted in color. Stress good composition, lettering style, and color balance. Group critiquing will be used to obtain the valued opinions of others.

SELECT ONE:

"War and Remembrance" - Herman Wauk

A major literary event. The long-awaited novel from Herman Wauk, whose unforgettable "Winds of War" was a record breaking best seller. Combining the tender feelings of lovers separated by war with the epic sweep of historical events, this spellbinding saga will fascinate readers everywhere. A dazzling achievement from a master storyteller.

"Robert Kennedy adn His Times" - Arther M. Schlesinger, Jr.

A revealing portrait of an inspiring leader, from the Pulitzer Prize winning author of "A Thousand Days." Schlesinger, a close friend of R.F.K., draws upon the personal recollections of Ethel Kennedy and Jacqueline Onassis, as well as the Kennedy family's private papers. This biography will be widely discussed for many years to come, a valued addition to any library.

"The Far Pavilions" - M.M. Kaye

An enthralling tale of forbidden passion amid the splendor and ferocity of 19th century India. The sharply contrasting cultures of East and West meld in the love of a British hero for a beautiful Hindu already wed to a Prince. Rich historical details, intense battle scenes and bizarre religious customs spark this spectacular novel in the best selling tradition of "Shogun."

ART TERMS

Abstract Art -
Academic Art -
Accent -
Action -
Acute -
Advancing Colors -
Advertising Mediums -
Aerial Perspective -
Aesthetic Center -
Alla Prima -
Analogous Colors -
Anatomical -
Anatomy -

Balance -
Blending -
Blocking in -
Broken Color -

Chroma -
Color Palette -
Color Scale -
Comprehensive Sketch -
Contours -
Conventional -
Crosshatch -

Decorative -
Delineation -
Diffused Light -
Dominant -
Dry Brush -
Dummy -

Elements -
Embossing -
Eye Level -

Flat Tones -
Focal Point -
Foreshortening -
Format -
Free Lance -
Frisket -

Graduation -
Graphic -
Ground -
Guide Lines for Lettering -

Halftone Cut -
Harmony -
Highlights -
Horizon -
Hue -

Imposts -
Integrate -
Intense Color -

Key -

Layout -
Local Color -
Loose Drawing -
Luminosity -

Mannequin -
Mat -
Media -
Medium -
Mixed Media -
Modeling -
Monochrome -
Mood -
Motif -

Neutral Color -
Neutral Tone -

Opaque -
Open-work Treatment -
Original -

Palette -
Palette Knife -
Panel -
Pantograph -
Paper Stock -
Pattern -
Perspective -
Pictorial Design -
Picturesque -
Pigment -
Plane -
Portfolio Shape -
Potential -
Pure Color -

Radiation -
Ratio -
Raw Color -
Receding Lines -
Render -

Salient -
Scratchboard -
Scumble -
Secondary -
Serif -
Shade -
Sombre -
Spot Drawing -
Static -
Still Life -
Study -
Subordinate -
Supplement -
Suppress -
Symmetrical Design -

Tangent -
Technique -
Tempera -
Textures -
Third Dimension -
Three-quarter View -
Tight Drawing -
Tint -
Tone -
Tooth of Paper -

Undertone -
Unify -

Value -
Vehicle -
Vignette -

Warm Tone -